

Authorized Edition
guitar

VOLUME 1

WITH
TABLATURE

METALLICA

COMPLETE

Includes All Songs From
Kill 'Em All • Ride The Lightning • Master Of Puppets



Heavy
and
Music



Limited Edition

Master Of Puppets

Battery
Master of Puppets
The Thing That Should Not Be
Welcome Home (sanitarium)
Desposable Heroes
Leper Messiah
Orion
Damage Inc.

Words and Music by
James Hetfield and Lars Ulrich

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E5 *sim.* F5 1.2. D/F# G5 3. D/F# G5 E5 B5 G5 B/D#
Gtrs. I & II

Fast = 190

N.C. (E5)

*Rhy. Fig. 2 (Gtr. I)

Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

*2nd time Gtr. II doubles Gtr. I

E5 Bb5 A5 E5 Em B/D# Em (E5) Bb5 A5 Bb5 A5 (Both gtrs.) (end Rhy. Fig. 2)

Rhy. Fig. 3

E5 G5 A5 F5 B/D# (E5) Bb5 A5 (E5) Em B/D#

*Gtr. II doubles Gtr. I whenever possible.

1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,

w/Rhy. Fig. 2 (1st 4 bars only)

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 (E5) Bb5 A5 (E5) Em B/D#

weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.

Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,

w/Rhy. Fig. 3

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 E5 G5

bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!

Smash - ing through the bound - 'ries. lu - na - cy has found me,

w/Rhy. Fig. 2 (1st 4 bars only)
(E5) Bb5 A5 (E5)

A5 F5 B/D# Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

can - not stop the bat - ter - y.

w/Rhy. Fig. 3

E5 G5 A5 F5 B/D# (E5) Bb5 A5


Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!

w/Rhy. Fig. 2 (1st 2 bars only)

(E5) Em B/D# E5 B5 G5 Em B/D# w/Rhy. Fig. 2 (1st 3 bars only)
(E5) Bb5 A5

Can - not kill the fam - 'ly, bat - ter - y has ground - ed me!

(E5) Em B/D# Em (E5) Bb5 A5 *Bb5 F5 w/Rhy. Fig. 2 (1st 3 bars only)* (E5) Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 *To Coda*



Bat - ter - y!

*Add extra beat to bar 3 of Rhy. Fig. 2

1. w/Fill 1 (Gtr. II) & Rhy. Fig. 3 (Gtr. I)
E5 G5 A5 F5 B/D#

Bat - ter - y!

Interlude

The Rose Tree

E5 G5 E5 G5

P.M.

Play 3 times

B5 E5 C5 D5 G5 A5 B5
 P.M. sl. P P.M. sl. P

[illegible][illegible]

[illegible]

G5 A5 F#5 E5 Full P
 H P Full 3 3 3 Full sl. Full P
 7 9 7 8 7 9 7 6 7 7 7 6 4 7 6 7 12 12 15 15 12 14

G5 A5 F#5
 Svc Full P P P P P P sl. loco H H P P sl.
 Full P P P P P P sl. 14 14 sl. H H P P sl.
 12 15 15 12 15 12 20 15 20 15 P P sl. 14 14 sl. 12 10 12 11 12 11 9 9

Play 4 times D.S. al Coda
 F5 Bb5 B5 Bb5 B5 Bb5 B5 F#5 F5 F5 B/D#
 P.M.

Coda Bb5 F5 w/Rhy. Fig. 2 (1st 3 bars only)
 (E5) Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 Bb5 E5
 Bat - ter - y! Bat - ter -

w/Rhy. Fig. 2 (1st 3 bars only)
 (E5) Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 Bb5 F5
 y! Bat - ter - y!

Play 7 times
 F5 Bb5 B5 Bb5 B5 Bb5 B5 F#5 F5 Bb5 B5 Bb5

B5 F#5 F5 E5
 (4)

Master Of Puppets

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Cliff Burton

Fast Rock ♩ = 220

Intro

*Gtr. 1

ES

D5

Db5

c

N.C. (Em)

P.M

*Gtr. I is doubled by Gtr. II unless notated w/opposite stemming.

D

C

N.C. (Em)

Play 4 times

P M

N.C.

P.M.-

sl.

sl.

N.C.

P.M.-

BS

N.C.

P.M.

sd

sl.

sl.

sl

75

sl.

w/Fill 1
E5

N.C. (Em)
Rhy. Fig. 1

1st, 2nd, 3rd Verses

Repeat Rhy. Fig. 1 (4 times)

N.C. (Em)

1. End of pas - sion play, — crum - bl - ing — a - way. —
 2. Nee - dle - work the way, — nev - er you be - tray, —
 3. Hell is worth all that, — nat - 'ral hab - i - tat. —

*Cue notes for 2nd verse only.

I'm your source of self - de - struc - tion.
 life of death be - com - ing clear - er.
 just a rhyme with out a rea - son.

Veins that pump with fear, — suck - ing dark - est clear. —
 Pain mo - nop - o - ly, — rit - ual mis - er - y, —
 Nev - er - end - ing maze, — drift on num - bered days. —

lead - ing on — your death's con - struc - tion.
 chop your break - fast on — a mir - ror.
 now your life is out — of sea - son.

Fill 1

N.C. (F#m)

(1,2.) Taste me you will see. more is all you need.
 (3.) I will oc - cu - py. I will help you die.

Rhy. Fig. 1A

P.M. sl P.M.

2 2 2 2 2 2 2 2 2 0 2 5 3 4 2 0 2 2 2 2 2 2 2 2

sl.

ded - i cat ed to
 I will run through you.

H H sim sl

2 0 2 0 2 2 2 2 2 2 2 2 2 0 2 5 3 4 2 0 2

H H sl

how I'm kill - ing you.
 now I rule you too.

B5

end Rhy. Fig. 1A

H H P.M.

2 2 2 2 2 2 2 2 2 0 2 0 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2

H H

(Half-time feel)

Pre-chorus

E5

D5

E5

C5

B5

D#5

B5

Come crawl - ing

P.M. H P.M. P.M. P.M.

9 7 9 7 9 7 9 10 9 10 10 9 10 8 8 8 8 8 7 8 8 9 7

H

E5 D5 E5 C5 B5 1. 2. D#5 B5

(1.) fast - er, o - bey your life your
(2.) mas - ter. your life burns
(3.) fast - er, o -

P.M.-----4 H P.M.-----4 P.M.-----4

*Sing E 2nd time only.

3. N.C. (B) E5 F Chorus E5

bey your mas - ter. mas - ter. Mas - ter of Pup - pets: I'm

Gtr. II

Gtr. I

P.M.-----4

G C5 B5

pull - ing your strings, twist - ing your mind and smash - ing your

P P.M.-----4 P.M.-----4 P.M.-----4

A5 D C5 B

dreams. Blind - ed by me, you can't see a thing,

P.M.-----4 P.M.-----4

E5 D5 C E5

just call my name 'cause I'll hear you scream. Mas - ter.

P.M. 4 P.M. 4

F E5 C

mas - ter. Just call my name 'cause I'll hear you scream.

P.M. 4 P P.M. 4

2nd time to Coda I 3rd time to Coda II

E5 F N.C.

Mas - ter. mas - ter.

P.M.

1. 2. D.S. (2nd verse) at Coda I

B5

sl. sl. sl. sl. sl. sl.

Coda I

mas - ter! Mas - ter! Mas - ter!

rit.

Slower ♩ = 110
Interlude

*Vocal repeated by echo device and fades out.

Em Gtr. I - Rhy. Fig. 2 D H P Cadd9 Amsus2 B7

Let ring (clean tone)

H P

P

Repeat Rhy. Fig. 2

B7/D# Em Gtr. II D Cadd9 Amsus2 B7 B7/D#

Vol. off *mp* *sim*

w/Rhy. Fig. 2 (2 times)

Em D Cadd9

Gtr. II

Gtr. III *mf*

* Gtr. II - higher stgs.
Gtr. III - lower stgs.
† TAB number on right represents upstemmed gtr.

Amsus2

B7

B7/D#

H P

3

H P

3

sl.

H P

sl.

Guitar Solo I
w/Rhy. Fig. 2 (2 times) & Fill 2

Em 8va----- D Cadd9

mf

Amsus2 8va----- B7 B7/D# Full Em D

Cadd9 Amsus2 B7 B7/D# H P sl. 8va₁

w/Rhy. Fig. 2 (2 times) & Fill 3 (1st time only)

Em 8va----- D Cadd9 Amsus2 B7 B7/D#

Fill 2 8va-----

dim.

Fill 3 (end of solo) 8va-----

w/Fill 4 (1st time only)
Gtr. II (use previous voicings)

Gtr. I

(distortion) *f*

E5 D5 C5 A5 B5 D#5

H P

Let ring

P

P.M.-----4

H. P

P

(Both gtrs.)

E5 F#5 G5 F#5 G5 F#5 G5 C#5

Rhy. Fig. 3

P.M.-----4

P.M.-----4

2

Repeat Rhy. Fig. 3 (2 times)

F#5 G5 F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5

Mas - ter, mas - ter, where's the dreams that I've been af - ter? Mas - ter, mas - ter,

F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 C#5

prom-ised on - ly lies... Laugh - ter, laugh - ter, all I hear_ or see_ is laugh - ter.

F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, laugh-ing at_ my cries...

Fill 4

sva-----1

dim.

16 17 14 (17)

G

F#

pick sl.
(*steady gliss.*)

 $gva - - - -$

Full-----
p p 8va----- loco p
H sl.
3 3

3 1½ †1 †2 1½ 1½ 1½ loco
3

trem. bar
†1 †2 1½ 1½ 1½
3

Full-----
p p H sl. p sl. * x
17 17 15 14 17 15 14 16 14

2 4

*This note produced by pulling stg. off the edge of the fretboard, "fretting" it against pickup (see perf. notes).
†Pull trem. bar up.

The musical score for 'The Wind' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a 'Full' dynamic marking and a series of eighth and sixteenth notes, followed by a half note (H) and a quarter note (Q). A wavy line indicates a breath mark, followed by a 'sl.' (sustained) marking and a series of eighth notes. The second system continues the melody with a 'Full' dynamic marking, a half note (H), and a wavy line. The bottom staff shows the bass line with fingerings (2, 4, 3, 2, 0, 2, 4, 2) and a wavy line. The final staff shows the fret numbers for the guitar, starting with 15, 13, 12, 14, 13, 12, 14, 12, 11, 12, 14, 12, 12, 12, 12, 12.

H

w/Rhy. Fig. 1A

N.C. (F#m)

8va-

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes, mostly beamed in groups of four. Above the staff, there are markings: "H" above the first group, "sl." above the second group, and "3" below the third group. Below the staff, there are fingerings: "12 15 13 12 15 13 12 13" for the first group, "12 15 13 15 13 15 13 15" for the second group, "14 17 15 14 15 17 15 17" for the third group, and "17 20 19 17 19 17 21 19 19 17 19 19" for the fourth group.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes, mostly beamed in groups of four. Above the staff, there are markings: "8va-" above the first group, "Full loco" above the second group, "Full" above the third group, "Full" above the fourth group, "1 1/2" above the fifth group, "P" above the sixth group, "1/2 p" above the seventh group, "Full" above the eighth group, "Full" above the ninth group, "Full" above the tenth group, "Full" above the eleventh group, and "Full" above the twelfth group. Below the staff, there are fingerings: "17 21 19 19 19 19 21 19 19 19 19 19" for the first group, "14 14 14 14 14 14 14 14" for the second group, "17 17 17 17 17 17 17 17" for the third group, "19 14 19 14 14 14 14 14" for the fourth group, "17 14 17 14 17 14 14 14" for the fifth group, and "17 14 14 14 14 14 14 14" for the sixth group.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes, mostly beamed in groups of four. Above the staff, there are markings: "Full" above the first group, "Full" above the second group, "Full" above the third group, "Full" above the fourth group, "8va-" above the fifth group, "Full" above the sixth group, "Full" above the seventh group, "Full" above the eighth group, "Full" above the ninth group, "Full" above the tenth group, "1 1/2" above the eleventh group, and "2" above the twelfth group. Below the staff, there are fingerings: "16 15 16 15 16 15 16 15" for the first group, "20 17 20 17 21 18 21 18" for the second group, "22 19 22 19 22 19 22 19" for the third group, and "22 19 22 19 22 19 22 19" for the fourth group. The final group has a wavy line above it, indicating a tremolo.

*Depress & vibrate bar simultaneously.

(Both gtrs.)

N.C.

B5

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes, mostly beamed in groups of four. Above the staff, there are markings: "P.M." above the first group, "P.M." above the second group, and "P.M." above the third group. Below the staff, there are fingerings: "0 0 1 0 0 1 0 0" for the first group, "1 0 0 1 0 0 1 0" for the second group, and "0 0 1 0 0 1 0 0" for the third group.

E5

N.C.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth notes, mostly beamed in groups of four. Above the staff, there are markings: "P.M." above the first group, "P.M." above the second group, and "P.M." above the third group. Below the staff, there are fingerings: "2 2 2 2 2 2 2 2" for the first group, "0 2 3 5 2 3 5 2" for the second group, and "4 5 3 3 3 2 3 5 3 2" for the third group.

*TAB number on right represents upstemmed gtr.
(Both gtrs.)

C E5

P.M. P.M.

N.C.

P.M.

[illegible]

Coda II
 ♯ (w/Backwards lead gtr.)
 N.C. (Em)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, starting with a treble clef and a key signature of one flat. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The melody is marked with 'P.M.' (Piano Moderato) and 'sl.' (slur). The second system continues the melody, also marked with 'P.M.' and 'sl.'. The bottom staff of the first system is a bass staff with a key signature of one flat and a 2/4 time signature, containing a series of eighth notes. The bottom staff of the second system continues the bass line, also marked with 'P.M.' and 'sl.'.

The musical score for "The Laughing Song" is presented on two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a triplet of eighth notes (F#, A, C) marked "sl." (sforzando), followed by another triplet (A, C, E) also marked "sl.". The melody then consists of four "Ha!" vocalizations, each marked with a "sl." and a fermata. The final measure of the first system is a whole note chord (F#, A, C) marked "(w/Laughter)" and "E5". The second system continues the melody with a triplet of eighth notes (F#, A, C) marked "sl.", followed by another triplet (A, C, E) marked "sl.". The final measure of the second system is a whole note chord (F#, A, C) marked "sl." and "E5".

The Thing That Should Not Be

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Medium Rock ♩ = 116

D5 E5
*Acous. gtr.

D5 E5
Rhy. Fig. 1

D5 E5 E(b5) E5

*Tune ⑥ to D

E(♯5)

D5 E5

E(b5)

E5

E(♯5)

D5 D5

*Elec. gtr. D♯5 E5 B♭5 B5

Rhy. Fig. 2

B5

*Tune ⑥ to D

C5

D5

D5

D♯5

E5

B♭5

B5

C5

D5

Play 4 times

Rhy. Fig. 2A

Am7
Rhy. Fig. 3

Fm7

F♯m7

D♯m7

(end Rhy. Fig. 3)

w/Rhy. Fig. 1
(Acous.)

E5

D5 E5

D5

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2 (2 times)
(elec.)

E5 D5 E5 E(b5) E5 E(#5) D5

1. Mes-sen-ger of fear in sight, dark de-cep-tion kills the light.
2. Crawl-ing cha-os, un-der-ground, cult has sum-moned, twist-ed sound.
3. Not dead which e-ter-nal lie, strang-er e-ons, death may die.

w/Rhy. Fig. 2 (2 times)

(elec.) D#5 E5 Bb5 B5

C5

D5

D#5

E5

Bb5

B5

C5

w/Rhy. Fig. 1
(acous.)
D5 E5

Hy-brid chil-dren watch
Out from ru-ins once
Drain you of your san-

D5 E5

E(b5)

E5

E(#5)

w/Rhy. Fig. 2 (1 time plus pickup)

(elec.)
D5 D#5 E5 Bb5 B5

C5

D5

the sea, pray for fa-ther, roam-ing free.
pos-sessed, fall-en cit-y, liv-ing death.
i-ty, face the thing that should not be.

w/Rhy. Fig. 3 (2 times)

Am7

Fm7

F#m7

D#m7

Fear-less wretch, in-san-i-ty. He watch-es, lurk-ing be-neath the sea.

Am7

Fm7

F#m7

D#m7

1.3. Great Old One, for-bid-den site. He search-es.
2. Time-less sleep has been up-set He a-wak-ens. Hunt-er of the shad-ows is

A5

Bb5

G5 Ab sus4

G5 Ab sus4 D5

G5 Ab sus4 G5

ris-ing, im-

P.M.

A5

Bb5

G5 Ab sus4

G5 Ab sus4 D5

G5 Ab sus4 G5

mor-tal. In

P.M.

2nd time to Coda I
3rd time to Coda II

A5 Bb5 Eb5 A5 w/Rhy. Fig. 2 (2 times plus pickup) 4 w/Rhy. Fig. 2A (2 times) 4 D.S. al Coda I

mad - ness you dwell.

Coda I

Eb5 A5 G5 Ab sus4 G5 Ab sus4 D5

Guitar solo w/Rhy. Fig. 4 (4 times)

you dwell.

*Lead gtr. H P trem. bar Rhy. gtr. 7 10 7 (10)

Full G5 Ab sus4 G5 Ab sus4 D5 *w/Wah-wah

trem. bar Full (7 (10)) sl.

26:16

P P

10 10 10 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11

G5 Ab sus4 G5 w/Riff A Ab sus4 D5 H P G5 Ab sus4 G5

7 3 1 1/2 sl. H P

P P

10 14 11 10 14 11 10 14 11 10 13 (13) (13) 9 10 9 10 9 10 11 10 12 11 8 7 0 9 0 (0) (0) sl.

Rhy. Fig. 4 Ab sus4 D5 G5 Ab sus4 G5

Riff A—Overdubbed gtr. H P

H H P

13 14 12 14 12 14 12 14 13 15 14 11 10 12 11

A5 N.C.
 A5 N.C.
 A5
 Bb5
 (12)

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, while the accompaniment is shown on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The second system is a guitar tablature, indicated by the 'P.M.' (Pedal Point) marking. It shows the fret numbers for the left hand on a six-string guitar, with the strings numbered 1 to 6 from top to bottom. The third system continues the guitar tablature, showing the fret numbers for the left hand and the corresponding notes on the right hand.

A5 N.C. A5 B \flat 5 E \flat 5 A5 w/Riff 2A (4 times) D.S. al Coda II
 D5 & ad lib sl. grt. effects 8
 In mad - ness you dwell. 8
 P.M.

Coda II

♯ E♭5 A5 N.C. G5 A♭sus4 G5 A♭sus4 D5 Repeat and fade

you dwell.

P.M.

Welcome Home (Sanitarium)

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderately ♩ = 98

Intro

Gtr. I

Em Harm. 1 H P P Harm. 1 Harm. 1 Harm. 1

Let ring-----4 sim. Harm. 1 Harm. 1 Harm. 1 Harm. 1

mf 12 12 0 3 3 5 3 2 12 12 0 0 12 12 12 12

0 0 0 0

Em add2 Rhy. Fig. 1 Em+5 Em7add4 A add4 G Asus4

Play 4 times (end Rhy. Fig. 1)

Harm. 1 Let ring-----4 sim. sl. sl.

12 12 12 0 2 4 0 3 5 0 7 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 1 (4 times)

Gtr. II Em add2 Em+5 Em7add4 A add4 G Asus4 Em add2 Em+5 Full

f sl. sl. sl. (17) 15 15 12 12 14 12

7 9 11 12 0 12 10 12 10 12 15 17 17 (17) 15 15 12 12 14 12

Em7add4 A add4 G Asus4 Em add2 Em+5 Em7add4 A add4 G

H P Harm. 1 Harm. 1 Harm. 1 Harm. 1 Harm. 1 Harm. 1

3- sl. sl. sl. sl. sl. sl. 8va- sl.

15 12 15 13 12 12 13 12 14 12 11 12 12 14 16 17 10 10 17 16 14 14

15 12 15 13 12 12 13 12 14 12 11 12 12 14 16 17 10 10 17 16 14 14

Em add2 Full Em+5 Em7add4 H P A add4 G Asus4

8va- loco Full Full 3- sl. sl. sl. sl.

17 15 14 17 15 14 16 14 12 (12) 14 13 12 10 12 10 13 12 (12) 5 3

17 15 14 17 15 14 16 14 12 (12) 14 13 12 10 12 10 13 12 (12) 5 3

sl. sl. sl.

1st, 2nd Verses
w/Rhy. Fig. 1 (6 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

1. Wel - come to where time stands still. No one leaves and no one will. _____
2. Build my fear of what's out there. Can - not breathe the o - pen air. _____

Em add2 Em+5 Em7add4 A add4 G Asus4

Moon is full, nev - er seems to change. Just la - beled men - tal - ly de - ranged. _____
Whis - per things in - to my brain, as - sur - ing me that I'm in - sane. _____ They

*Sing vocal harmony 2nd time only.

Em add2 Em+5 Em7sus4 A add4 G Asus4

Dream the same thing ev - 'ry night. I see our free - dom in my sight. _____
think our heads are in their hands, but vi - lent use brings vi - lent plans. _____

*Sing vocal harmony 1st time only.

Em add2 Em+5 Em7add4 A add4 G Asus4

No locked doors, no win - dows barred. No things to make my brain seem scarred. _____
Keep him tied, it makes him well. He's get - ting bet - ter; can't you tell? _____

w/Riff A (2 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

Sleep, my friend, and you will see that dream is my re - al - i - ty. _____ They
No more can they keep us in. Lis - ten, damn it, we will win. _____ They

Em add2 Em+5 Em7add4 A add4 G Asus4

keep me locked up in this cage. Can't they see it's why my brain says rage? _____
see it right, they see it well, but they think this saves us from our hell. _____

Riff A (Gtr. II)

mf P.M.

N.C. (E5) G5 F#5 C5 B5 C5 B5 (E5) G5 F#5 C5 B5 C5 B5

[illegible]

2nd time to Coda

(E5) G5 F#5 C5 B5 C5 B5

tar - i - um, - just leave me a - lone.

sl. sl.

B w/Rhy. Fig. 1 (4 times) Em add2 Em+5 Em7add4 A add4 G Asus4

8va-

Gtr. I

Gtr. II

Gtr. III

*Tab no. on left is for Gtr. III

Em add2 1/2 Full loco Em+5 Em7add4 H P A add4 G Asus4

Em add2 Em+5 Em7add4 A add4 G Asus4

Em add2 Em+5 Em7add4 A add4 G Asus4 D.S. al Coda

Coda (E5) G5 F#5 C5 B5 C5 B5

(Gtrs. I & II)

San - i - tar - i - um...

Double time E5

just leave me a - lone...

pick slide

P.M.

N.C. (E5)

H P.M.

N.C. (E5)
Rhy. Fig. 2

Play 3 times
(end Rhy. Fig. 2)

H P.M.

Tempo I

D5 E5 D5 E5 D5 E5 F5

Fear of liv - ing on, — na - tives get - ting rest - less now, — mu - ti - ny in — the air. —

D5 E5 C5 B5 D5 E5 D5 E5 D5

— Got some death — to do. — Mir - ror stares — back hard. — "Kill," it's such — a friend -

8va-----

Tempo I

Gtr. I loco

Full Full

sl.

15 15 17 15 15 19 17 (15) 21 19 22 22 10 22 22 22

0 2 2 2 2 0 2 7 7 7 0 2 7 7 7 0 2 5 5 5

0 2 2 2 2 0 2 7 7 7 0 2 5 5 5 0 2 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. II

E5 D5 E5 D5 E5 F5 D5 E5 C5 B5

sl.

P.M.---4 P.M.---4 H P P.M.---4

5 7 7 7 5 7 9 9 9 7 9 10 9 8 8 8 10 8 10 7 (7) 6 6 6 7 9

(Gtr. I)

Rhy. Fig. 3

sl.

H P

(end Rhy. Fig. 3)

0 2 2 2 0 2 7 7 0 2 3 3 0 2 5 5 5 4 4 4 0 2 3 3 3 2 2 2

w/Rhy. Fig. 3 (5 times)

D5 E5 D5 E5 D5 E5 F5 D5 E5 C5 B5 Gtr. III

P.M.---4 P.M.---4 P.M.---4 H P

7 7 7 7 5 7 9 9 9 7 9 10 9 8 8 8 10 8 10 7 (7) 6 6 6 7 9 7

H P

D5 E5 Riff B (Both gtrs.) D5 E5 D5 E5 F5 H P D5 E5 C5 B5 (end Riff B)

P.M.---4 P.M.---4 P.M.---4 H P H P P.M.---4

(9) 5 5 5 4 5 2 2 2 2 2 4 5 5 5 7 6 7 5 5 (9) 4 4 4 5 5 5

7 7 7 5 7 9 9 9 7 9 10 9 8 8 8 10 8 10 7 (9) 6 6 6 7 9 7

H P

Guitar solo II w/Riff B (2 times)

Gtr. IV D5 E5

sl. f

D5 E5 D5 E5 F5 Full Full Full D5 E5 C5 B5

sl.

Full Full Full

7 7 7 5 7 9 10 12 12 12 10 12 12 14 12 14 14 12 12 12 12 14 14 14 14 14 14

sl.

D5 E5
 Full P
 D5 E5 Full
 Full
 H P
 P H
 F5
 Full P
 Full P
 Full P
 D5 E5 C5 B5
 Full P
 Full P
 sl.

Full P
 Full
 Full
 H P
 P H
 Full p
 Full P
 Full P
 Full P
 Full
 sl.

12 12
 12 12
 14 14
 12 14 14 (14) 12
 12 14
 12 15 15
 12 15 (15)
 12 15 12
 15 12 15
 12
 14 12 12 14
 14
 (14) 12 14 14 (14) 12 14 14 (14) 12
 14 14 (14) 12 14 14 11 11 12 14 16

w/Fill 1

D5 E5
sl.

D5 E5 D5

E5 F5

D5 E5 C5

B5

sl.

12 17 17

(17)

Gr. I

D5 E5 D5 E5 D5 E5 F5 D5 E5 C5 B5

3 3 3 3 3

P.M.-----4 P.M.-----4 P.M.-----4 grad. rit.-----4 P.M.-----4

0 2 2 2 0 2 2 2 0 2 3 3 0 2 5 5 4 4 4 4

0 2 2 2 0 2 2 2 0 2 3 3 0 2 5 5 4 4 4 4

0 2 2 2 0 2 2 2 0 2 3 3 0 2 5 5 4 4 4 4

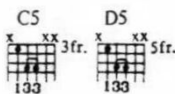
0 2 2 2 0 2 2 2 0 2 3 3 0 2 5 5 4 4 4 4

Fill 1 (Gtrs. II & III)



Disposable Heroes

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



Moderately fast Rock ♩ = 172

Intro N.C. (E5)
Rhy. gtr.—Rhy. Fig. 1 F#5 G5 F#5 N.C. (E5) G5 A5 F#5 N.C. (E5) F#5 G5 F#5

f P.M.-----4

1st time w/Rhy. Fig. 1
(end Rhy. Fig. 1) 2nd time w/Rhy. Fig. 1 (1st 3 bars only)

N.C. (E5) E5 Lead E5 gtr. F#5 G5 F#5 E5 G5 A5 F#5

P.M.-----4 w/Wah-wah

E5 F#5 G5 F#5 1. E5 G5 2. E5 (Lead gtr.) (Both gtrs.)

Rhy. gtr. P.M.-----4

N.C. (E5)
Rhy. gtr.—Rhy. Fig. 2

P.M.-----4

w/Rhy. Fig. 2 (2 times)
G5 Lead gtr.
Play 4 times (end Rhy. Fig. 2) (Wah off)

Chorus

A5 F#5 A5 F5 G5
sl. sl.
Faster ♩ = 188
C#5
Rhy. gtr.
Play 3 times

E5
P.M. P.P. P.M. P.M.

G5 F#5 E5 D5 C#5 B5
N.C. N.C. (E5)
Play 4 times

P.P. P.P. P.M. P.M.

1st, 2nd, 3rd Verses
N.C. (E5)

(G5)

Bod - ies fill the fields ! see hun - gry he - roes end
Bark - ing of ma - chine gun fire does noth - ing to me now
Life planned out be - fore my birth noth - ing could I say

Rhy. Fig. 3

P.M. sim.

(F#5) (E5)

No one to play sol - dier now
Sound - ing of the clock that ticks
Had no chance to see my self get

(end Rhy. Fig. 3)

(G5) (B5) w/Rhy. Fig. 3 (E5)

no one to pre - tend. Run - ning blind through kill -
 used to it some how. More a man more stripes
 mould - ed day by day. Look - ing back, I re -

(G5) (F#5) w/Rhy. Fig. 2 (E5)

ing fields, bred to kill them all. Vic - tim of what said
 you wear, glo - ry seek - er trends. Bod - ies fill the fields
 al - ize, noth - ing have I done. Left to die with on -

— should be, a ser - vant till I fall.
 — I see, the slaugh - ter nev - er ends.
 ly friend, a - lone I clench my gun.

C#5 B5

Sol - dier boy, made of clay, now an cmp - ty shell.

Rhy. Fig. 4 (end Rhy. Fig. 4)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 4 (3 times) C#5 B5

Twen - ty - one, on - ly son, but he served us well.

C#5 B5

Bred to kill, not to care, do just as we say.

C#5 B5

Fin - ished here, greet - ings death, he's yours to take a - way.

Lead gtr. B5

H P sl. sl. H

A5 1/2 1

* trem. bar 1/2 1

H P sl. sl. H

H P sl. sl. H

Rhy. gtr.

P.M.-----4 P.M.-----4

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

*Depress and vib. trem. bar simultaneously.

Lead gtr. B5

H P sl. sl. H

A5 1/2 1

* trem. bar 1/2 1

H P sl. sl. H

H P sl. sl. H

Rhy. gtr.

P.M.-----4 P.M.-----4

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

*Depress and vib. trem. bar simultaneously.

Play this bar 3rd time only

B5 A#5 B5 C5 B5 C#5 B#5 C#5 D5 D#5

N.C. (E5) G5

P.M.-----4

Rhy. Fig. 5 Bb 5 F#5 A5 F5 G5

w/Rhy. Fig. 5 (2 times)

N.C. (E5) G5 B♭5 F♯5 A5 F5 G5

Back to the front... You will_ do what I _ say, when I _ say.

(end Rhy. Fig. 5)

P.M.-----4

N.C. (E5) G5 B♭5 F♯5 A5 F5 G5

Back to the front... You will_ die when I _ say you must_ die.

1st, 2nd times w/Rhy. Fig. 5 (1st 3 bars only)
3rd time w/Rhy. Fig. 5 (complete)

N.C. (E5) G5 B♭5 F♯5 A5 F5 G5

Back to the front... You cow - ard, you ser - vant, you blind_ man.

3rd time to Coda

N.C. (E5)

P.M.-----4

E5 Rhy. Fig. 6 (end Rhy. Fig. 6)

H H H H H H H

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

H H H H

Bridge
w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kill, have no_ fear.

Lie, live off ly - ing. Hell, hell is _ here._

[illegible]

loco E5

P.M.

C

sva

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, starting with a 'sl.' (slur) marking. The second system continues the melody, also marked with a 'sl.' and ending with a 'Full' marking. Below the melody, there are two staves of guitar accompaniment. The first staff contains a sequence of numbers: 12, 12, 12, 13, 12, 12, 15, 12, 12, 12, 12, 12, 12, 12, 13, 12, 12, 15, 12, 12. The second staff contains a sequence of numbers: 12, 12, 12, 13, 12, 12, 15, 12, 12, 12, 12, 12, 12, 13, 12, 12, 15, 12, 12. The numbers are arranged in a way that suggests a specific guitar technique, possibly a finger-picking pattern.

Rhy. Fig. 7

(end Rhy. Fig. 7)

sl. P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

10 7 10 7 10 7 7 10 7 10 7 10 7

P P P P P P

sl.w/Rhy. Fig. 6

ES

8va-

The musical notation for 'sl.w/Rhy. Fig. 6, ES, 8va-' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, with many triplets indicated by a '3' above the notes. The notes are mostly eighth notes, with some quarter notes. The melody starts on a middle C (C4) and ends on a G4. There are some accidentals, including a flat on the second measure and a sharp on the eighth measure. The notation is labeled 'sl.w/Rhy. Fig. 6', 'ES', and '8va-'. There are also some handwritten notes, including 'H' and 'Full'.

w/Rhy. Fig. 7

8va-----

C

w/Rhy. Fig. 6

E5

8va-----

w/Rhy. Fig. 6 (2 times)

E5

8va-----

(w/Echo-2-beat delay)

w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kili, have no — fear.

Lie, live off ly - ing. Hell, hell is — here. —

N.C. (E5) Tacet N.C. (G5)

I was born for dy - ing. —

P.M.-----

[illegible]

Coda

⊕ (cont. Rhy. Fig. 5) G5 N.C. (E5) G5 B♭5 F♯5 A5 F5

w/Rhy. Fig. 5 (2 times)

you blind_ man. Back to the front

Lead gtr.

sl. sl. sl. sl.

0 (0) (0) 11 7 (7) (7) 10 6

1. 2.

1st time w/Rhy. Fig. 5
2nd time w/Rhy. Fig. 5
(1st 3 bars only)

G5 N.C. (E5) G5 N.C. (E5) G5 Bb5 F#5

Back to the front... Back to the front...

sl. sl. sl.

(6) (6) 5 8 5 6 (6) (6) (6) sl. 5

Leper Messiah

Words and Music by
James Hetfield and Lars Ulrich

Medium Rock ♩ = 136

E5 F5 G5 A5 D5 B5

Intro E5 C5/G E5 C5/G A E5 C5/G E5 G E5

f P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

C5/G E5 G5 F E5 C5/G E5 A E5 N.C.

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

E5 F#5 G5 F#5 E5 F#5 G5 F#5

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

E5

P.M. --- 4 P.M. --- 4 P.M. --- 4

E5 F5 E5 C5/G A5 C5

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

E5 F5 G5 E5 C5/G A

P P.M. P P.M. P P.M. P P.M. P P.M. P

1st, 2nd Verses

E5 F5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5

1. Spine - less from the start, sucked in to the part.
2. Mar - vel at his tricks. Need your Sun - day fix.

Rhy. Fig. 1

w/Rhy. Fig. 1 (3 times)

P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P

E5 F5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5

Cir - cus comes to town. You play the lead clown.
Blind de - vo - tion came, rot - ting your brain.

E5 F5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5

Please, please, spread - ing his dis - ease. Liv - ing by his sto - ry.
Chain, chain, join the end - less chain. Tak - en by his glam - our.

E5 F5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5

Knees, knees, fall - ing to your knees. Suf - fer for his glo - ry. You will.
Fame, fame, in - fec - tion is the game. Stink - ing drunk with pow - er. We see.

E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P P.M. P

Chorus

E5/B E♭5/B♭ D5/A C♯5/G♯ E5/B E♭5/B♭ D5/A C♯5/G♯

Time for lust, — time for lie, — time to kiss — your life — good - bye. —

P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4 sl. P.M. - - - 4

E5/B E♭5/B♭ D5/A C♯5/G♯

Send me mon - ey, send me green. Heav - en you will meet.

P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4

E5/B E♭5/B♭ D5/A C♯5/G♯ A♭5 G5 A♭5 G5

Make a con - tri - bu - tion and you'll get a bet - ter seat.

P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 sl. P.M. - - - - - 4

A♭5 G5 A♭5 G5 E5 F♯5 G5 F♯5

Bow to Lep - er Mes - si - ah.

sl. P.M. - - - - - 4 sl. P.M. - - - - - 4 P.M. - - - - - 4 P.M. - - - - - 4

E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5
 P.M.---4 P.M.---4 P.M.---4 P.M.---4

C5/G E5 A E5 N.C. E5
 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

Faster Interlude ♩ = 184
 E5 F5 G5 A5 E5
 P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5
 P.M.---4 P.M.---4 P.M.---4 P.M.---4

F5 G5 A5 E5
 P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5 Rhy. Fig. 2
 P.M.---4 P.M.---4 P.M.---4 P.M.---4

(E5) 8va----- (D5) A5 B5

Interlude
E5 F5 G5 A5

E5 D5 A5 B5

N.C.

Chorus
E5 Eb5 D5 C#5 E5 Eb5 D5 C#5

Time for lust, time for lie, time to kiss your life good - bye.

E5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

E♭5 D5 C♯5 E5 E♭5

Send me mon-ey, send me green. Heav-en you will meet. Make a con-tri-bu-tion and you'll

D5 C♯5 G

get a bet-ter seat.

P.M.-----4 P.M.-----4 P.M.-----4

N.C. (2nd time)

Lie, lie, lie, lie.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff, starting with a G-clef. The lyrics 'The Rose Tree' are written below the staff. The melody is composed of eighth and sixteenth notes, with a repeat sign at the end. The second system continues the melody, also with a repeat sign at the end. The score is written in a clear, legible font, with a key signature of one sharp and a common time signature.

Tempo I = 136

Tag

N.C.

N.C.

trem. bar (slow dive)

P.M. 4

3 2 5 3 2 5 3 2 1

E5 F#5 G5 F#5 E5 C5/G E5 A E5

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

N.C. Rhy. Fig. 1 A5 N.C. B5 N.C. C5 N.C. C5 N.C. E5/B N.C.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

A5 N.C. (end Rhy. Fig. 1) Em Rhy. Fig. 2 (Gtr. II)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Bm B (end Rhy. Fig. 2) Em Gtr. I w/Rhy. Fig. 2 (4 times)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Bm B Em

H P H P H P H P

Bm B Em Gtr. III sl. sl. sl. sl. Gtr. I p sl. sl. sl. sl.

H P H P H P H P

Bm Full B Full Em Full Full

Full Full Full Full

*Tab no. on left is for Gtr. II.

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a treble clef staff for the piano solo and a six-string staff for the guitar accompaniment. The piano part features a series of eighth notes, some marked "Full", and a triplet of eighth notes. The guitar part includes a series of chords and single notes, with fret numbers indicated below the staff. The score is divided into measures by vertical bar lines. The guitar part includes a "loco" marking, indicating a section played without fretting. The overall tempo is marked "Allegretto".

The second system of musical notation continues the melody and accompaniment. The melody (top staff) features notes with slurs and dynamic markings: *B5*, *Full*, *P*, *E/B*, *B5*, *Full*, *P*, *E/B*, and *B5/A*. The accompaniment (bottom staff) consists of fingerings for the right hand, including (17), 17, 17 16, 14, 15, 17, (17), 17, 17 16, 16, 15, 16, and a sequence of 16, 15, 19, 16, 15, 19, 16, 15, 19, 16, 15, 19.

Gtr. II

P.M.----- 1/4

P.M.----- 1/4

P.M.----- 1/4

[illegible]

The image displays four systems of guitar music notation. Each system includes a treble clef staff with a key signature of two sharps (F# and C#), a bass clef staff with fret numbers, and a rhythm staff. The music features various chords (F#m, A, Bm, E), bends (slow bend, 1/2, Full), and slurs. The fourth system includes a 'P.M.' marking and a final 'f' dynamic marking.

System 1: Treble staff shows chords F#m, A, Bm, E, F#m, A, Bm, E. Bass staff shows fret numbers 9, 9, 9, 9, 9, 9, 9, 9. Rhythm staff shows a series of eighth notes.

System 2: Treble staff shows chords F#m, A, Bm, E, F#m, A, Bm, E. Bass staff shows fret numbers 9, 9, 9, 9, 9, 9, 9, 9. Rhythm staff shows a series of eighth notes.

System 3: Treble staff shows chords F#m, A, Bm, E, F#m, A, Bm, E. Bass staff shows fret numbers 9, 9, 9, 9, 9, 9, 9, 9. Rhythm staff shows a series of eighth notes.

System 4: Treble staff shows chords F#m, A, Bm, E, F#m, A, Bm, E. Bass staff shows fret numbers 9, 9, 9, 9, 9, 9, 9, 9. Rhythm staff shows a series of eighth notes.

[illegible]

Gtr. I $F\sharp m$ A Bm E $F\sharp m$ A Bm E *sl.*
 Gtr. II

Grtr. I F#m A Bm E F#m A Bm E

The musical score for guitar I consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef and contains a bass line with numbers indicating fret positions. Above the staves, the chords F#m, A, Bm, and E are written, each corresponding to a pair of measures. The sequence of chords is F#m, A, Bm, E, F#m, A, Bm, E.

[illegible]

*Tab no. on left is for Gtr. I.

The musical score for 'Rocky Mountain' by The Beatles is presented in two systems. The first system shows the guitar part (Gtr. I and Gtr. II) and the bass part. The guitar part features a melodic line with various chords (F#m, A, Bm, E, A5, E5, C#5) and techniques like slides (sl.) and bends (8va). The bass part provides a rhythmic foundation with chords (F#5, A5, E5, C#5) and techniques like slides (sl.) and bends (8va). The second system continues the guitar and bass parts, with the guitar part featuring a melodic line with various chords (F#5, A5, E5, C#5) and techniques like slides (sl.) and bends (8va). The bass part provides a rhythmic foundation with chords (F#5, A5, E5, C#5) and techniques like slides (sl.) and bends (8va).

[illegible]

Damage, Inc.

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Cliff Burton

Freely, slowly

Intro (A5) G Bm A D B5 C5 G5 (A5) G

*Gtr. I

*Gtr. II

p grad. cresc. *sim.*

*Gtrs. I and II are processed with heavy slap echo. Swell into each note with volume control.

Bm A D B5 C5 G5 (A5) G Bm A

D B5 C5 G5 (A5) G Bm A

N.C. (E5) (Synth.)

Fast ♩ = 190

(Gtr.) E5 F5 E5 F5 E5

(E5) Rhy. Fig. 1

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (F5)(E5)

1. Deal-ing out the ag-o-ny with-in, charg-ing hard and no one's gon-na give in.
2. Slam-ming through, don't fuck with ra-zor-back. Step-ping out, you'll feel our hell on your back.
3. Dam-age jack-als rip-ping right through you. Sight and smell of this, it gets me go-ing.

w/Rhy. Fig. 2 (1st 3 bars only)

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5)

Liv-ing on your knees, con-form-i-ty, or dy-ing on your feet for hon-es-ty.
Blood fol-lows blood and we make sure. Life ain't for you, and we're the cure.
Know just how to get just what we want. Tear it from your soul in night-ly hunt.

w/Rhy. Fig. 2

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (F5)(E5)

In-bred, our bod-ies work as one, blood-y but nev-er cry sub-mis-sion.
Hon-es-ty is my on-ly ex-cuse. Try to rob us of it, but it's no use.
Fuck it all and fuck-ing no re-grets. Nev-er hap-py end-ings on these dark sets.

w/Rhy. Fig. 2 (1st 3 bars only)

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5)

Fol-low-ing our in-stinct, not a trend. Go a- gainst the grain un-til the end.
Steam-roll-er ac-tion crush-ing all. Vic-tim is your name and you shall fall.
All's fair for Dam-age, Inc., you see. Step a lit-tle clos-er if you please.

B5 G5 A5 G5 F#5

Blood will fol-low blood. Dy-ing time is here. Dam-age, In-corporat-ed!

B5 G5 A5 G5 F#5

Dy-ing time is here. Dam-age, In-corporat-ed!

E5 F5 3 E5 F#5

Dy-ing time is here. Dam-age, In-corporat-ed!

(E5) Gtr. II F5 B \flat 5 F5 B \flat 5

Dy-ing time is here. Dam-age, In-corporat-ed!

Rhy. Fig. 3 (Both gtrs.)
E5

1.2.3. 4. (end Rhy. Fig. 3)

F5 Bb5 F5 B5

P.M. P.M. P.M. P.M. *str.*

7 7 8 5 7 7 8 7 7 8 7 7 3 5 2

Bridge
w/Rhy. Fig. 3

E5 F5 Bb5 E5

We chew and spit you out... We laugh, you scream and shout...

E5 F5 Bb5 E5

Ali flee, with fear you run... You'll know just

F5 B5 B5 sl.

where we come from. *Dam - age, In - cor - po - rat - ed!* *Go!*

where
Guitar solo
⑥ open

The musical score consists of two staves. The top staff is written in treble clef with a key signature of one sharp (F#). It begins with the tempo marking "Sva-" followed by a dashed line and the word "loco". The music features various articulations such as accents (>) and dynamic markings like "P" (piano) and "Full". There are also slurs over groups of notes. The bottom staff contains fingerings indicated by numbers 1 through 12, some grouped under brackets or slurs. A final measure includes the number "(12)" in parentheses. The piece concludes with a double bar line.

A5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 12 measures, and the second system contains measures 13 through 15. The music is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Dynamic markings include 'Full' (forte) and 'p' (piano). There are also markings for 'st. st.' (staccato) and 'Full P' (full piano). The score includes fingerings (e.g., 12, 15, 17) and breath marks (wavy lines). The piece concludes with a final measure marked '15'.

.....A5

(E♯5)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a bass line, likely for a guitar or bass, featuring a series of fret numbers (17, 15, 14, 15, 14, 17, 14, 15, 14, 16, 15, 14, 14, 16, 14, 17, 14, 14, 17, 14, 16, 16) written below the staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'P' (piano) and 'Full' (forte).

G5

(E5)

AS

(E5)

Sya

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with notes, rests, and dynamic markings. Above the staff, there are various performance instructions: "P" (piano), "Full", "+ Full", "O Full", and "w/Wah". Below the staff, there are fret numbers: "17 14 17", "(17) 14", "15 14", "15 14", "15 14", "15 14", and "15 14". The bottom staff is a single-line bass staff with no notes or markings.

AS

*+ = treble (closed)
o = bass (open) (E5)

A5

[illegible]

(F#5) G5 B5 G5

22 22 20 19 22 20 18 18 21 19 17 17 20 18 16 16 19 17 15 15 18 16 14 14 17 15 13 13 16 14 12 15 13 12 14 12 10 (10)

[illegible]

B5
(Both gtrs.)

G5 A5 G5 F#5 G5 A5 Bb5

(Wah off)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

4 4 4 4 4 4 5 5 5 5 7 7 7 7 8 8 8 8

3 3 3 3 3 3 3 3 3 3 5 5 5 5 6 6 6 6

(E5) B♭5 (E5) 1. D5
 P.M. - - 4 P.M. P.M. P.M. *sim.*
 7 7 8 5 7 7 8 7 7 8 7 7 8 5 7 7 8 7 7 5

2. D S. al Coda

B5 G5 A5 G5 F#5

The musical score is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a second ending bracket labeled '2.'. The melody consists of eighth and sixteenth notes. Chord symbols B5, G5, A5, G5, and F#5 are placed above the staff. The bottom staff shows the guitar fretboard with numbers 1-4 indicating fingerings for the first four measures, and a sequence of 4s for the remaining measures.

Coda B5 G5 A5 G5 F#5

Dy - ing time is here.

E5 F5 3 (F5)

Dam - age, In - cor - po - rat - ed!